

CHRISTOPHER NORTH

Nellie Juan's Scratchiti

from GLACIER (was) HERE

Boy From Texas Tunes, BMI
171 5th Ave Apt. 1R
Brooklyn NY 11217
212.889.8765
cnorth1969@gmail.com
www.christophernorth.com

Nellie Juan's Scratchiti from "GLACIER (was) HERE"

Composing in the Wilderness 2019
Kayaking in Prince William Sound
For Corvus at Federal Hall November 22nd, 2019

Instrumentation

Flute / Piccolo

Alto Saxophone

Violin

Violoncello

Percussion: Vibraphone F-F with bow, Standing drumkit (kick, snare, floor tom, small splash cymbal)

Regarding the non-metered measures (m68, m88, m125), it is expected the repeat bars will not end at the exact same time. Note the breath mark (into m69) and fermate in m69, m82 bt1, and m126, for bringing ensemble back into metered.

At the center of my piece is the cognitive dissonance I experienced, seeing something so beautiful and knowing something is terribly wrong: every map ever made said we should have been "in" Nellie Juan, not "on" its glacial lake. Most poignantly, our AK Geo guide William stopped a half mile (maybe more) away from the crumbling roar, and said "this is where Nellie was 3 years ago."

Humankind has left its many marks in and all over Prince William Sound (the Valdez oil spill, trash we found, and climate change's omnipresent effects), though some are not easily seen. The Nellie Juan Glacier has carved its way through mountains for millenia. As a New Yorker (and subway commuter), I see Scratchiti daily and I understand the pull to leave something behind, as well as to see the message and art in it.

Composing in the Wilderness left its deep mark on me. I am changed in so many ways, and perhaps the smallest but nevertheless significant example is that I'm aware of microtrash at every step and, wherever possible (be it Boston's South Station, Prospect Park or a beach in Maine), I'm really trying to leave no trace...except of course for making music, moving air molecules and forming dots on paper.

With this experience as inspiration, I know there's a larger work in me - GLACIER (was) HERE. This agitato movement (with references to alarm sounds and Vivaldi's "Impetuoso d'Estate") composed for this ensemble does hint at, and eventually resonate in, the magical monumental beauty of "The Last Frontier" that touched my soul. Specifically, there is a coda steeped in that amazingly alluring blue revealed by crumbling glaciers, at which I stared, almost like the entranced gaze into a campfire. (I'll forever cherish my kayakmate's fires on Prince William Sound and throwing rocks, noting the sounds of their landings, with my P Willy friends.)

Chutz
Nutz ♡@..z

Nellie Juan's Scatchiti

from "GLACIER (was) HERE"

Christopher North

Allegretto Agitato ♩ = 88

Flute: *fp* < *ff* *f* *slide*

Alto Saxophone: *fp* < *ff* *f*

Percussion: splash, snare, wood blocks, fl. tom, bass drum

Violin: *pizz.* *f* arco *sfz p < f* gradual to ponticello *f* sul tasto

Violoncello: *pizz.* *f* arco *sfz p < f* gradual to ponticello *f* sul tasto



Più Mosso ♩ = 84

Fl.: *f* *p* *f* *rit.*

A. Sax.: *f* *p* *f*

Perc.: *pp* niente *rims*

Vln.: *pizz.* let vibrate *f*

Vc.: *pizz.* let vibrate *f*

11

Fl. *ff* *p*

A. Sax. *ff* *p*

Perc. *f* *p*

Vln. *p* *f* *p*

Vc. *p* *f* *p*

15 **A**

Fl. *sfz* *p* < *fp* *sfz* *p* < *fp* ⁶ *slide*

A. Sax. *sfz* *p* < *fp* *sfz* *p* < *fp* ⁶ *slide*

Perc. *p*

Vln. open D, A *sim.* arco gradual to ponticello *sfz* < *fp*

Vc. arco gradual to ponticello *sfz* < *fp*

Tempo Primo ♩ = 88

19

Fl. *pp* *p sfz* < *fp* *p sfz* < *sfz* *f*

A. Sax. *pp* *p sfz* < *fp* *p sfz* < *sfz* *f*

Perc. *pp* *p* < *f* *f* *p* < *p* <

Vln. *f* *pizz.* *arco* *p sfz* < *fp* *p sfz* <

Vc. *f* *pizz.* *arco* *p sfz* < *fp* *p sfz* <

23

Fl. *ff*

A. Sax. *ff*

Perc. *f* *p* *f* *p*

Vln. *f* *pizz.* *p* *f* *p*

Vc. *f* *pizz.* *p* *f* *p*

28 **B**

Fl. *sfz p < fp sfz p < sfz* *slide*

A. Sax. *sfz p < fp sfz p < sfz* *slide*

Perc. *p*

Vln. *open D, A sim. arco gradual to ponticello sfz < fp*

Vc. *arco gradual to ponticello < fp*

32

Fl. *pp p sfz < fp p sfz < sfz*

A. Sax. *pp p sfz < fp p sfz < sfz*

Perc. *p < f p p < f p < p <*

Vln. *pp pizz. arco p sfz < fp p sfz <*

Vc. *f pizz. arco p sfz < fp p sfz <*

poco accel.

36

Fl. *sfz p* *fp* *sfz p* *sfz*

A. Sax. *sfz p* *fp* *sfz p* *sfz*

Perc. *f* *p* *f* *p*

Vln. arco *sfz p* *fp* *sfz p*

Vc. arco *sfz p* *fp* *sfz p*

38

Fl. *sfz p* *ff agitato*

A. Sax. *sfz p* *ff agitato*

Perc. *f* *p* *ff* (choke) splash cym

Vln. *sfz p* *ff agitato* *pp* sul tasto

Vc. *sfz p* *ff* *agitato*

tempo primo ♩ = 84

6

40 **C**

Fl. *freely*

A. Sax. *f espressivo*

Perc.

Vln. *sul tasto*

Vc. *pp*



43 *tempo*

Fl.

A. Sax.

Perc. *pp*

Vln. *pizz. let vibrate*

Vc. *pizz. let vibrate*

pp

poco accel.

46

Fl.

A. Sax.

Perc.

Vln.

Vc.

pp

pp

p

arco

arco

Tempo Primo ♩ = 88

48

Fl.

A. Sax.

Perc.

Vln.

Vc.

sfz p

fp

sfz p

fp

f

p

f

p

sfz p

fp

sfz p

fp

50

Fl. *f* *ff* *agitato*

A. Sax. *f* *agitato*

Perc. *p* *f*

Vln. *f*

Vc. *f*

53

Fl. *f* *p*

A. Sax. *f* *p*

Perc. *p* *f* *p* *f* *p*

Vln. *f* *f* *p* *f*

Vc. *f* *agitato* *f* *p* *f*

56 **D**

Fl. *ff*

A. Sax. *ff*

Perc. rim *f*

Vln. *f* pizz.

Vc. *f* pizz.

58

Fl. *sfz p < ff*

A. Sax. *sfz p < ff*

Perc. *f* *p* pizz. *f* *p* *f* *p*

Vln. arco *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p*

62 (hold until vb. ready)

Fl. *p* *pp* *ppp* 7

A. Sax. *p* *pp* *ppp* 7

Perc. Vibraphone

Vln. arco *p*

Vc.



65 Adagio ♩ = 66

Fl. *pp*

A. Sax. *pp*

Vib. *p*

Vln. arco *p* sul ponticello ord.

Vc. *p*

Allegretto Agitato ♩ = 88

68

Fl. *p* Repeat 4 X *f* approx. 14"

A. Sax. *p* Repeat 4 X *f*

Vib. *p* Repeat 5 X *fp*

Vln. *p* Repeat 3 X *subito f* agitato

Vc. *p* Repeat 3 X *subito f* agitato



71

Fl.

A. Sax.

Vib. *fp* *p*

Vln. *fp* *p* gradual to ponticello, sul tasto

Vc. *fp* *p* gradual to ponticello, sul tasto

73 **E**

Fl.

A. Sax.

Vib.

Vln.

Vc.

f *pp*

pp *f* *p*

pp *f* *p*

, ord.

, ord.



77

Fl.

A. Sax.

Vib.

Vln.

Vc.

Ped.

sul A

sul D

sfz p < fp *sfz p < fp* *sfz p < fp* *p sfz < fp*

sfz p < fp *sfz p < fp* *p sfz < fp* *p sfz < fp*

81 **F**

Fl. *p sfz < fp* *sfz p < fp* *p sfz < fp*

A. Sax.

Vib. *Red.* *Red.* *Red.* *Red.*

Vln. *sfz p fp* *sfz p fp* *p sfz p fp* *sul D* *sul A*

Vc. *p* *3* *3* *3* *3*

84

rit. Adagio ♩ = 66

Fl. *pp*

A. Sax. *ppp* *pp* *pp*

Vib. *Red.* *p*

Vln. *sfz p < fp* *sul ponticello* *ord.*

Vc. *p* *pp* *ord.*

87 **G** approx 18"

Fl. *p* Repeat 4 X

A. Sax. *p* Repeat 5 X

Vib. Repeat 3 X

Vln. *p* Repeat 3 X

Vc. Repeat 4 X



89 **Allegro** ♩ = 112

Fl. *f*

A. Sax. *f*

Vib. *f* To Perc. Percussion

Vln. *f*

Vc. *f*

93 **H**

Fl.

A. Sax.

Perc. wood blocks *p*

Vln.

Vc.



95

Fl. *f* 3

A. Sax. *f* 3

Perc.

Vln.

Vc.

97

Fl.

A. Sax.

Perc.

Vln.

Vc.

p *pp*

100

Fl.

A. Sax.

Perc.

Vln.

Vc.

I

107

Fl.

A. Sax.

Perc.

Vln.

Vc.

109

Fl.

A. Sax.

Perc.

Vln.

Vc.

111

Fl. *f* *ff*

A. Sax. *f* *f*

Perc. *sempre f* *ff* pizz.

Vln. *ff* *fff* pizz.

Vc. *ff* *fff*

114 **K**

Fl. *f* 3

A. Sax. *f* 3

Perc.

Vln. arco *f*

Vc. arco *f*

116

Fl.

A. Sax.

Perc.

Vln.

Vc.

ff *f*

ff *f*

Detailed description: This system of music covers measures 116 and 117. It features five staves: Flute (Fl.), Alto Saxophone (A. Sax.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vc.). The Flute and Alto Saxophone parts are marked with *ff* and *f* dynamics. The Percussion staff shows a double bar line with a dash, indicating a rest. The Violin and Violoncello parts consist of eighth-note patterns with accents.



118

Fl.

A. Sax.

Perc.

Vln.

Vc.

ff *f*

ff *f*

Detailed description: This system of music covers measures 118 and 119. It features five staves: Flute (Fl.), Alto Saxophone (A. Sax.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vc.). The Flute and Alto Saxophone parts are marked with *ff* and *f* dynamics. The Percussion staff shows a double bar line with a dash, indicating a rest. The Violin and Violoncello parts consist of eighth-note patterns with accents and slurs.

Musical score for measures 120-121. The score includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vc.). Measure 120 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. The Flute part has a box labeled 'L' above it. Measure 121 continues with a dynamic marking of *f*. The Percussion part is marked with a double bar line. The Violin and Violoncello parts feature complex rhythmic patterns with slurs and accents.



Musical score for measures 122-123. The score includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vc.). Measure 122 starts with a treble clef, a key signature of one flat (Bb), and a dynamic marking of *ff*. The Flute part has a box labeled 'L' above it. Measure 123 continues with a dynamic marking of *f*. The Percussion part is marked with a double bar line and includes the text 'Vibraphone'. The Violin and Violoncello parts feature complex rhythmic patterns with slurs and accents.

125 approx 10"

Fl. *f* Repeat 4 X

A. Sax. *p* Repeat 5 X

Vib. *f* Repeat 2 X with bow Repeat 2 X let vibrate

Vln. *f* arco Repeat 3 X

Vc. *f* Repeat 4 X



Lento Grazioso ♩=45 M

127 To Picc. Piccolo

Fl. *f*

A. Sax. *f*

Vib. *p* with mallets

Vln. *f*

Vc. *f*

129

Picc.

A. Sax.

Vib.

Vln.

Vc.



130

Picc.

A. Sax.

Vib.

Vln.

Vc.

131

Picc.

A. Sax.

Vib.

Vln.

Vc.

132

Picc.

A. Sax.

Vib.

Vln.

Vc.

N

133

Picc.

A. Sax.

Vib.

Vln.

Vc.

135

Picc.

A. Sax.

Vib.

Vln.

Vc.

137

Picc.

A. Sax.

Vib.

Vln.

Vc.

Detailed description: This system covers measures 137 to 141. The Piccolo part (top staff) features a rhythmic pattern of eighth notes with accents, alternating between a quarter note and an eighth note. The Alto Saxophone part (second staff) plays a similar rhythmic pattern. The Vibraphone part (third staff) features a melodic line with triplets and slurs. The Violin and Viola parts (bottom two staves) play sustained chords, with the Violin part in treble clef and the Viola part in bass clef.



138

Picc.

A. Sax.

Vib.

Vln.

Vc.

Detailed description: This system covers measures 138 to 142. The Piccolo and Alto Saxophone parts continue their rhythmic patterns. The Vibraphone, Violin, and Viola parts are silent, indicated by a horizontal line through the staves.

139

Picc. *pp* *f*

A. Sax.

Vib. To Perc. Percussion *ff* pizz.

Vln. *f* *espressivo* *f* pizz.

Vc. pizz. *f*

7"

Detailed description: This is a page of a musical score for five instruments: Piccolo (Picc.), Alto Saxophone (A. Sax.), Vibraphone (Vib.), Violin (Vln.), and Violoncello (Vc.). The page number 139 is at the top left. The Piccolo part starts with a rest, followed by a half note with a dynamic marking from *pp* (pianissimo) to *f* (forte). The Alto Saxophone part has a rest. The Vibraphone part has a rest, then a melodic line with a slur and a dynamic marking of *ff* (fortissimo), followed by a rest and a pizzicato (*pizz.*) chord. The Violin part starts with a melodic line marked *f* *espressivo*, followed by a rest and a pizzicato chord. The Violoncello part has a rest, followed by a pizzicato chord. The page ends with a double bar line and the number 7".